2: Kâhn D-5 (1922-1930) 1931
SR8 Bush Negroes SR8

the age of about thirty-five. Another motive for separation is a husband's inadequacy as a hunter, fisher, and provider. Or the woman may simply be bored with him and like some other man better. The husband is liable to be teased a bit by his friends, but after a few days he forgets and marries again. 586

Open licentiousness or sexual suggestiveness is never seen in public. The personal modesty of the Djukas has already been noted. Exposure of themselves, or public intercourse, such as is common in some tribes in Africa, never occurs. After the dances, for instance, no open promiscuousness occurred. There is one orgiastic dance known as the *ogaluso*, which means "mating like loose hogs." 534 [786 535]

Two aphrodisiacs are used liberally by the natives. One is prepared by infusing the bark of a bush vine called *debbil dour* with water or weak alcohol. The liquid when drunk is supposed to give an erection of several hours' duration. Some of it was brought back by the expedition and tried on laboratory animals, with no effect. It is well known, however, that witch doctors will substitute other roots or herbs when giving their medicines to white men. 532

Another aphrodisiac that we found used among the Aucaners is the seed of the mucca-mucca plant, which grows on the banks of most of the rivers of the colonies. The seed is mashed into fragments and then inserted into the urethra. This acts as a tremendous irritant and is supposed to bring about erections of long duration. If used frequently, a persistent and disagreeable type of urethritis is produced.

At the hospital near the mines of the Surinam Bauxite

/21 cont./

955 When he lies as though dead, except only that his eyes sparkle and are completely turned in their sockets, at which time one frequently sees only the white and red, and he moves his chest panting for breath, then he is carefully brought to the place where the Cromantie gado is put, and where questions are put to him concerning the sickness which one wishes to cure, and where the sick person himself or, in the latter's absence, some of his most recently worn garments, must be.

These questions are put with a great deal of solemnity, and answered by /22/ the person lying there. Very frequently the very strange herbs named on this occasion had favorable results.

When they proceed to such cases, the sufferer is obligated, so long as he is not cured, to continue to use the medicines indicated, which frequently had the result that after all the sick person did finally recuperate after long suffering.

If he in the least way neglects the remedies indicated on this occasion, he may often count on it that for him there is no more help, because he has recklessly called on the Cromantie gado for recovery, without the requisite reverence and observance of the prescriptions.

However this matter may be regarded, it is certainly true that they firmly believe the desired outcome will not fail so long as one does not circumvent or neglect the prescriptions in any way.

It sometimes happens that someone, after his recovery, abstains for his whole life from something or other which was
953 ordered for his recovery. Many assert that the leprosy which they contract is to be ascribed to not paying attention to what was forbidden them or their parents.

• 786 Almost all Bush Negroes have wentie or excitations of the African idolatrous dance-madness, which one must see in order to be able to believe and understand it. They can frequently dance fully five minutes at a stretch in a hot fire, unclothed and barefoot, without burning themselves in the least and without any sign of singeing to be seen on them.

765 /184 cont./
[202] "You who with obia so that the machete will not cut you, so that the broken glass will not wound you, what are you waiting for? You remain seated, are you afraid?"

765 At these words, several of those present stand up and
786 begin to dance, seeking the trance of possession. Some run
787 into the village and come back running, carrying banana-tree stalks. Others drag thorny spathes of awara; two brandish an old, demolished boat.

The drum furiously beats the rhythm of Kumenti. Part
[824] of the dancers, taken hold of by a furious delirium, jump and prance about. Certain ones take thorny spathes of awara (2)

2. Thorny palm (astrocaryum vulgare) whose sharp thorns nearly 10 centimeters long are particularly formidable. It is impossible to pick up an awara spathe with bare hands without hurting oneself.

under the arm or pass them around the neck.

Part of those present are taken hold of in their turn by trances, including people of mature age and serious character like Fintiman, who is carried off in a faint.

Two possessed people, a man (Ernest, Kotika) and a woman (Awini, Boniville), smeared with pemba, are subject to extraordinary contortions. Ernest breaks a bottle over his head with such force that the pieces fly several meters. Both /185/ dance on their knees for an appreciable length of time (but the next day Awini will come to have herself cared for). Those present manifest frenzied joy.

765 About five o'clock the sange dance begins. Three apinti
535 drums are placed at the west wall of the shed. The orchestra
534 is completed by an old overturned boat which seven to eight men strike with sticks.

/206 cont./

796 787 [184] The Kumẽnti. These gods are common to the Saramaka (Kromenti) (1), Djuka, and Boni. The Kumẽnti are considered

[174]

1. There is no doubt about the origin of this word; it is a deformation of Coromantin, name given in the 18th century to Ashanti country. The "Coromantin Negroes," reputed to be particularly intractable, played a large role in the slave revolts. The Kumenti cult of possession must originally have been a cult peculiar to the Coromantin nation.

to be benevolent gods and friends of men, so their possession is very much desired. They do not come into men spontaneously, they are obtained only by applying to a teacher. In principle [562] only men can obtain Kumẽnti, while on the other hand only women can have Bũnzunki /sic/.

796 787 751 The Kumẽnti are specialized in protection against fire and against machete and gun wounds. These dangers hold the largest place among the anxieties of the Refugee Blacks, who spend almost all their life in the bush and with whom nearly [789] all sores become infected and have serious consequences. Thus the Kumẽnti cult holds an important place in their magic; even someone who is not possessed will try to obtain from these gods an ɔbia that will protect him from these various dangers.

153 791 787 786 [533] [534] The instruction of the disciples of these gods takes as its pattern the procedures described above, but the collective dances appear to play an essential part. The teacher calls on the gods by beating a special rhythm on ordinary drums (apinti) and by uttering invocations punctuated by the rattle of the saka (Indian maraka, that is, hollow calabash provided with a handle and containing seeds).

/206 cont./

153 791 787 786 [789] containing seeds). Sometimes, when a god has entered a pupil, the teacher puts the latter's passivity to the test by insulting the god with the help of the drum. The Kumẽnti gets angry, breaks bottles and swallows ground glass, walks in the fire, hits himself with machete blows, all without any wound resulting, they say, on the body of its bearer.

[302] These frenzied dances, whose participants completely covered with pɛmba (white clay) are as if hallucinated, have a bizarre aspect which is perceptible to some of the Boni themselves. They do not have any secret character and constitute, [522] on the contrary, a fine spectacle for the village people. The spectators double up with laughter at the contortions and strange [521] actions which the gods inspire in those possessed. They are talked about at length /207/ afterward in the evenings, humorists imitating what they saw done there, without any fear whatever of irritating the gods.

791 787 346 Each "teacher for Kumẽnti" owns a small gadu ɔsu in which are lined up the implements of the cult. One finds in general in these chapels a post crudely carved in the shape of a human bust, a block of stone, jaguar skulls, some kɔkɔti (shrub stalks with a spontaneous double bend, thought to be the prop of spirits in the bush), and a saka (maráka), the whole sprinkled with white clay (pɛmba). One finds also beside the door a seat and a trough which are used for the ablutions of the pupils.

153 791 787 788 While bathing his body with the infusion of leaves prepared by the teacher, the neophyte repeats, in ordinary language, a series of invocations: "Come to me, enter into me. But before entering into me, it is necessary to teach me the things of thy country; O God, when thou art in me, may I be able to dance on broken glass without its cutting me; may I be able to dance in fire without its burning me. If tomorrow someone takes a machete to hurt me, he shall not be able to come forward. If someone takes a gun to shoot me, (his weapon) must break, must not be able to take off. If someone is sick, make an ɔbia for him, he must recover."